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developing their highest art instincts, their most delicate and refined imaginings, and their most tender and most passionate emotions. Our position has been maintained in advance of this European test, by the fact, that while the Steinway piano-forte has been used only by resident artists, the most eminent of whom, have been in receipt of salaries from Steinway & Sons, the Chickering pianos have been chosen by the greatest artists who have visited us from the Old World, and have testified, that, in the Chickering piano, they have found in the highest degree, those qualities which afford to the performer, the greatest amount of assistance in developing his grandest, and most tender and beautiful imaginings.

We need no "judgment of Paris," although as he dealt with woman he had a pretty difficult task, to confirm our opinion; we have opposed our opinion several times to the entire press of New York within the last few weeks, and have compelled, individually, a recantation of previously expressed opinion. We do not feel elated at such a brilliant result, for the reason that ninety-nine hundredths of said critics, are entirely ignorant of the first principles of musical knowledge, and are only chosen by the leading journals, daily and weekly, because they are cheap, and, consequently available.

The ART JOURNAL, so long sustained by the best native and foreign professors in America, has again come out triumphant in its opinion, by the sustainment of that opinion, by a foreign nation, of the entire supremacy of the piano-fortes of Chickering & Sons, of New York and Boston, over all others.

THE AWARDS AT THE EXPOSITION.

On Monday last, the first day of July, the Emperor of the French, Louis Napoleon, in presence of all the dignitaries of the Empire, and the foreign sovereigns, presented the Gold Medals to the successful exhibitors. Among the fortunate few who won this high distinction, were Chickering & Sons of New York and Boston, and Steinway & Sons of New York. The decisions of the Juries were announced two or three days previous, through the Associated Press despatch, which named all the recipients. In this despatch, either by mistake or design, the name of Steinway was made to precede that of Chickering. It is true that it did not matter much, as it was stated, in advance, of the presentation; but it is rather singular, that such mistakes always occur for the benefit of the Steinways; so that it would seem that some special power attended to their interests, right or wrong. This mistake (!) has already been turned to account, for as soon as the news of the actual presentation reached them, and they found that they were placed second to Chickering,

they issued the following advertisement, which contains just as much truth as the previous advertisement recounting the extraordinary honors (!) they won at the London Exhibition in 1862. The cunningly worded document is as follows:—

AMERICAN PIANOS IN THE PARIS EXPOSITION.—At noon yesterday STEINWAY & SONS, of New York, received a cable telegram informing them that they had been awarded A FIRST GOLD MEDAL, for "greatest perfection in grand, square and upright Pianos," with strongest endorsement of the jury, thus corroborating the official press despatch, which placed them at the head of the list of all competitors.

Considering the facts of the case, can any thing be more ingenious or more exquisitely truthful? But it will go down with those who do not know the true state of the affair, and that is just the object they wish to obtain.

The *N. Y. Herald*, with its usual liberal enterprise in the service of the Public, published in a special despatch on Tuesday, the full particulars of the magnificent and imposing ceremonies attending the distribution of the prizes by the Emperor. One paragraph in it, excited much curiosity and anxious speculation. It was as follows: "Many of the recipients were called up again and received the decoration of the Legion of Honor, the same ceremony being gone through with as in the case of delivering the medals." No names were given, and who were the men so splendidly distinguished was the subject of general guessing during the morning of Tuesday.

Colonel Chickering unexpectedly arrived in New York that morning, and had hardly entered the store when the following cable telegram was received:—

PARIS, July 1st, 1867.

CHICKERING & SONS, 652 Broadway, N. Y.: In addition to a Gold Medal of Honor, I have received to-day, a decoration of the Legion of Honor, which puts us at the head of all Piano Exhibitors.

C. F. CHICKERING.

In all this great piano controversy, we have sustained the superiority of the Chickering pianos, from purely conscientious motives; for we believe them to be the best instruments made in the world, and we had faith in our judgment that they would be recognized abroad as they deserved. But we did not anticipate so magnificent a recognition. The Emperor can bestow no more distinguished a reward than the decoration of the Legion of Honor. It is the highest award in his gift, and is never lightly bestowed. It adds a value to the Gold Medal of such distinction as to completely eclipse the Chickering competitors.

The news spread rapidly abroad and the store was thronged the whole day by friends and strangers who came to congratulate the Firm. The public seemed intensely delighted at the result, for the almost universal

wish, was, that the representative American house should come off triumphant.

As the elder member of the Firm, Brigadier-General Thomas Chickering was present, an impromptu lunch was devised; of which a large number of the friends of the House partook. The company was of a curiously mixed character; there were artists of all kinds, editors, critics, the employees of the establishment, and lastly piano-forte manufacturers, among them the Dunhams, Decker Brothers, A. Weber, Raven and Bacon, Geib, Knabe and others whose names we forget. The occasion was very festive, very cordial, and generously unanimous. The Widow Clicquot was communed with on this occasion liberally, and with some show of reason, for the great prize was achieved beyond the shadow of a doubt. Many speeches were made, although the meeting was quite informal and unpremeditated. That by Mr. Raven, one of the oldest and best manufacturers in the city, was in admirable taste, expressing the sentiment of all the makers present, that though they were necessarily rivals, and each naturally thought his instruments the best, still they all rejoiced at the success of so honorable and enterprising a firm as that of Chickering & Sons. Mr. Raven was loudly applauded at the close of his observations.

Mr. G. W. Morgan also made a pleasant and appropriate speech, saying that he belonged to no cliques and no parties, and that he wished well to all the piano firms, and hoped, with all his heart, that the best man might win.

Mr. Ed. Hoffman, who had just been playing in a brilliant and finished manner, was toasted, and returned thanks, disclaiming all right to the honor, and abdicating in favor of his talented wife, M^{me} Varian Hoffman. The lady's name was received with marked honor. Mr. C. B. Burrell replied to the toast, "The Attaches of the House of Chickering," in a brief, earnest and appropriate speech. Of course, the "Colonel" was called out, and said the right things in the right way. Mr. C. G. Rosenberg made the most brilliant speech of the afternoon; it was both earnest and eloquent.

The remarks were interspersed by some very fine music, discoursed upon some of Chickering's superb Grands, by G. W. Morgan, Ed. Hoffman, and Charles Fradel displaying, to great advantage, his fine faculty for extemporization. As an extempore entertainment it was a perfect success, and served to bring out the good feeling of fellowship, so rarely expressed among rivals in trade.

It was a source of gratification to all, that during the whole period, between the day of the opening of the Exposition, and the day of the presentation of awards, there had

been no attempt made by the Chickerings to delude the public by advance puffs, or by false statements of first medals won over all the rest of the world. The only machinery used being the republication of critical articles taken from the leading musical journals of Paris and elsewhere. They raised no flags to commemorate a triumph that had not been achieved, and therefore had no occasion to pull them down in sight of jeering observers. In short, they trusted in the merits of their magnificent pianos, and in the discrimination and impartiality of the juries, and verily, they have got their reward.

Thus ends the great Piano competition of 1867, which excited the most absorbing interest, not only in this country, but in Europe. The competitors were eminent, so that he who came out best in the fight, could claim without controversy the high honor of superior excellence over all others. The struggle was close and earnest, but an American firm finally won, to the chagrin and disappointment of all.

The Chickerings have got a Gold Medal of honor, and from the same royal hands which presented it, and in order to more pointedly mark the appreciation of the eminent services rendered by the Chickerings in developing and perfecting the piano-forte, their representative in Paris, Mr. C. F. Chickering, received the unexampled tribute to genius and practical skill, the

DECORATION OF THE LEGION OF HONOR.

They may now raise their flag without fear of being questioned, and without the necessity of taking it down again. They have won the right, and their banner should be thus inscribed:—

Paris Exposition, July 1st, 1867.

THE GOLD MEDAL OF HONOR!



THE DECORATION OF THE LEGION OF HONOR.
CHICKERING & SONS.

The end has come, and henceforth we shall have but little to say, of the great Piano-forte Controversy of the eventful year 1867.

TERRACE GARDEN CONCERTS.

This delightful place of amusement is now in the full tide of success. The place is literally thronged every fair night by the best people in the city. The return of Mr. Theodore Thomas, has given increased vi-

talities to the programmes, and the new pieces he has brought with him are most charming features in the bill.

The programme for the third Sunday evening concert (to-morrow night) is a fine one, and will attract the accustomed overflowing audience.

THE GREAT EUROPEAN TRIUMPH OF WHEELER & WILSON.

One of the most gratifying results of the Paris Exposition, is the well-deserved honor conferred upon the well-known firm of WHEELER & WILSON. They have for years stood in the front rank of manufacturers of Sewing Machines in this country, and their name has become a household word throughout Europe. Their machines have a world-wide reputation for thorough excellence and perfect work, and they have always been the foremost in the march of improvement until it is almost impossible to conceive that anything can be added to their machines to achieve any greater perfection. So proud a position could hardly need an added honor, but Europe has conferred upon them so distinguished a reward, that all will acknowledge now, that they stand above all, the first makers in the world. They had eighty-two first class competitors in the Paris Exposition, but the jury awarded to Wheeler & Wilson, the *only Gold Medal, for the most perfect Sewing Machine*; thus placing them at the head of all Sewing Machine manufacturers both in Europe and America. This is their due; they have earned it, and we rejoice at their success.

[From the London Musical World.]

"ST. PAUL" AT VIENNA.

BY ROBERT SCHUMANN.

St. Paul has at length been performed here, thus arriving last of all at the greatest musical town of Germany. That Mendelssohn's works have till now found so little favor in Vienna, is a fact so closely connected with the musical life of the place as to be worth considering by itself, and I shall return to the subject at another time. Meanwhile I will only say that the Viennese are absolutely incredulous as to the capacities of all foreign musical celebrities (with the exception of an Italian or two); but once win their hearts, and you may turn them and twist them as you like, they will smother you with praises and embraces. There is a clique here, the descendant of those which hissed off Mozart's *Don Giovanni* and Beethoven's Overture to *Leonora*, a clique who pretend that Mendelssohn composes nothing that can be understood, who have an idea that they can put a stop to his fame by a volley of pitchforks and sticks, or weapons equally

rude; in a word, as contemptible and ignorant a crew, and as incapable of either judgment or action, as the wisecracks of any tenth-rate village.

To destroy such pigmies as these requires no apostolic thunder; a mere frown from the proper person is enough to crush them. But *St. Paul* really worked miracles. The audience were actually kindled into a blaze of enthusiasm by its continued succession of beauties. Such fulness, such masterly power, and above all, such a chanting melody, were utterly unexpected. When I counted the people at the end of the performance there were as many as at the beginning! and one must know Vienna to understand the full meaning of that fact. As yet, there has not been much love lost between Vienna and the Oratorios of three hours' duration. But *St. Paul* has broken the spell. What more shall I say? Every number told, three were loudly encored, and at the end there was universal applause. Gyrowetz declared that "in his opinion it was the greatest work of modern times," and old Seyfried that "he never thought that he should live to hear anything like it in his old age." In short, the victory was a perfect triumph. Considering that the orchestra had only two rehearsals, one cannot but feel vast respect for the ability of the Viennese. The performance was not perfect, indeed it was not to be expected; but a chorus that sings with all its might, and requires to be repressed rather than encouraged, is seldom met with in north Germany, where they persist in keeping their books before their faces, and are only too glad if they get through without breaking down. The Viennese are quite peculiar in their singing; once set them off, and they sing away like a cage full of canaries. The solos were well enough given, though not by the first celebrities of the town; but some, for instance, the bass, were remarkably good. The performances were under the direction of the Society of Amateurs, a most praiseworthy body which has lately shown signs of great activity. Dr. Edler von Sonnleithner deserves especial mention, to whose indefatigable exertions the success of the undertaking was chiefly due; the difficulty of getting together an orchestra of a hundred members in this place is inconceivable, though with more unity of purpose and more concentration of means, it would be easy to form one of a thousand or more. Therefore, honor be to all those who by their love and devotion have been the means of introducing this work, this treasure of our time, to the many genuine lovers of music in Vienna. It could not fail to leave an impression even on the mass of the people, and the call of "Sleepers, wake" will find an echo in many a heart. There is already some talk of a second and third performance.